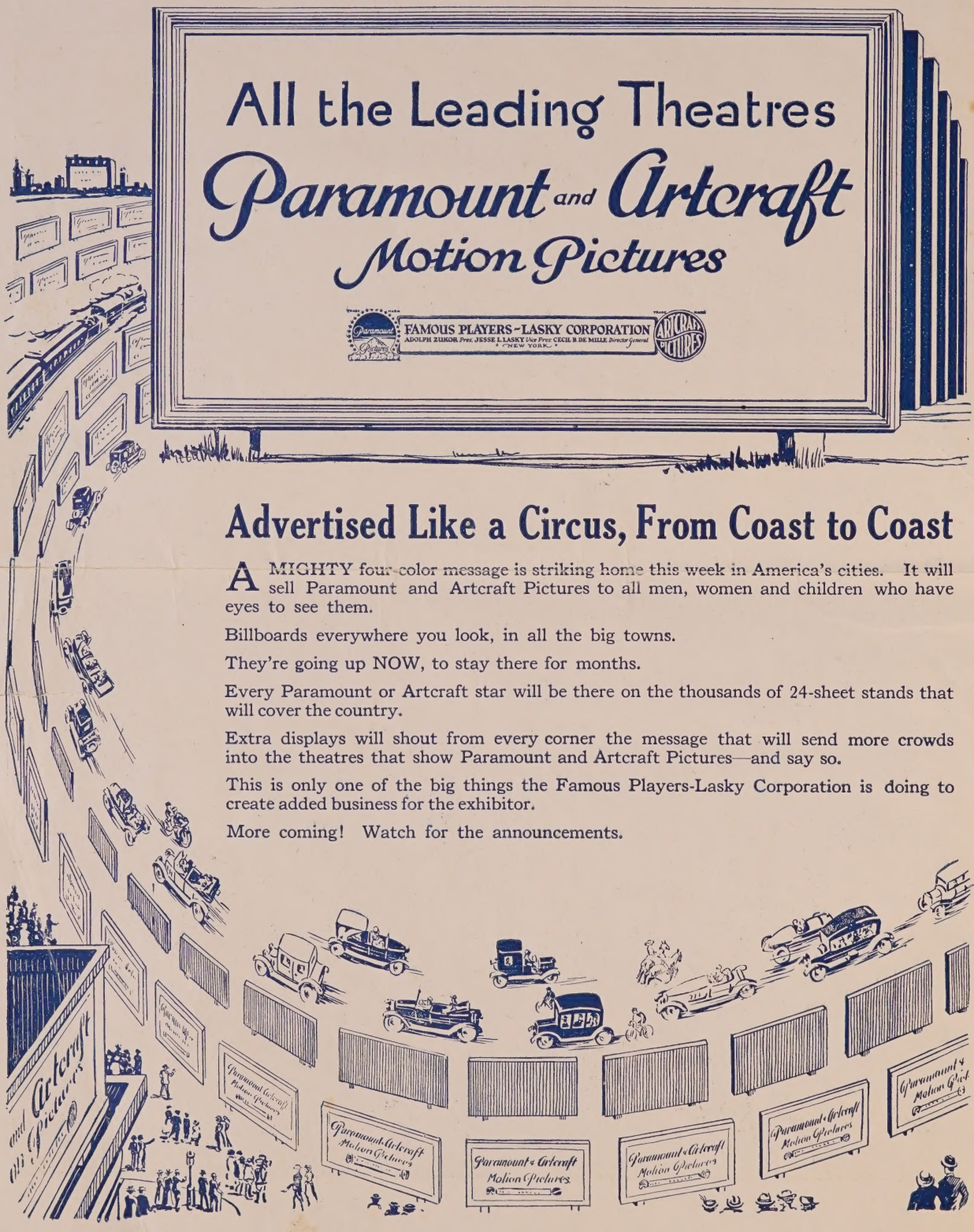
PARAMOUNT ARTCRAFT
# Progress-Advance

Volume 4 NEW YORK, AUGUST 8, 1918 No. 37

# And Now on the Billboards!

# On the Billboards, Everywhere!


All the Leading Theatres
Paramount and Artcraft
Motion Pictures
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK
ARTCRAFT PICTURES
Paramount and Artcraft Pictures
Paramount-Artcraft Motion Pictures
Paramount & Artcraft Motion Pictures

## Advertised Like a Circus, From Coast to Coast

A MIGHTY four-color message is striking home this week in America's cities. It will sell Paramount and Artcraft Pictures to all men, women and children who have eyes to see them.

Billboards everywhere you look, in all the big towns.

They're going up NOW, to stay there for months.

Every Paramount or Artcraft star will be there on the thousands of 24-sheet stands that will cover the country.

Extra displays will shout from every corner the message that will send more crowds into the theatres that show Paramount and Artcraft Pictures—and say so.

This is only one of the big things the Famous Players-Lasky Corporation is doing to create added business for the exhibitor.

More coming! Watch for the announcements.

PARAMOUNT ARTCRAFT
# Progress-Advance
A Magazine of Service for Motion Picture Exhibitors.
Published by
Patrick Kearney, Editor
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
485 FIFTH AVE., NEW YORK.
Morrie Ryskind, Associate Editor
Vol. 4 No. 37

## You'll Like the Binders

THERE wasn't room in this issue of the paper to print the usual coupon for ordering a PROGRESS-ADVANCE binder, but that doesn't mean we aren't still supplying them. We have about fifty left of the present edition, and if you order now your binder will be sent to you immediately. If you delay they may be sold out and you will have to wait a month or so till we can get some more made.

PROGRESS-ADVANCE is only doing half service to you unless you file it. It is interesting reading and has pretty pictures and all that sort of thing, but its real value to the mass of exhibitors is as a reference book, where the showman can turn and find out all he wants to know about a picture, its exploitation, its music suggestions, footage, synopsis, etc., etc. If you have a complete file of the magazine you have all that's necessary to make the best out of Paramount and Artcraft pictures—at least so our readers tell us.

Here's a letter we got yesterday, which prompted us to write this editorial. It is from Robert A. Landry, Strand Theatre, Ogdensburg, N. Y. He says:

"Your PROGRESS-ADVANCE binder is a knockout!

"I enclose check for another binder. Please rush this so that not even one of this valuable service shall be lost."

Send in your check for $1.25 and you get the binder by next mail—while they last. And as the old ads used to say: "Money back if not satisfactory." You probably know we don't make a nickel on these binders. They are issued at cost as a part of the service to exhibitors for which we are justly famous.

## An Autumn Offensive

WAR in these days is conducted on so vast a scale that every major operation, whether financial or military, must be planned months in advance. Men and money must be marshalled and munitions manufactured long before the signal is given to open the engagement.

Far behind the lines, in Berlin, Hamburg and other financial centres of Germany, the enemy financiers last winter prepared the Eighth Tyranny Loan, which brought in $3,600,000,000 in money of one sort or another this spring. Today they are getting their people in line for the ninth loan. Since the fall of 1914, the German war loans have been offered regularly at intervals of six months or so. If they work on schedule this time, the Germans will be floating the ninth issue about the time the Government of the United States offers the Fourth Liberty Loan to Americans this autumn. Thus both nations will be tested at the same time and the American dollar will compete with the German mark. But this Government plans the greatest loan of history. It is expected to be twice as much as the Eighth Tyranny Loan and a billion more than Great Britain's Victory Loan of $5,000,000,000, which is the largest yet floated in any country.

So stupendous an undertaking as the Fourth Liberty Loan requires the most careful planning on the part of every American, of whatever age or condition of bankroll. The time to meet the call of the Fourth Liberty Loan is now, and the way to meet it is by preparing a programme of saving. The Germans are busy right now on their loan. Are you preparing for yours? To be thrifty and forehanded at this time is the task of every American who wishes to take part in Uncle Sam's financial offensive next autumn. To conserve resources, not only of labor and materials but also of credit and cash, is to perform a war service of the first magnitude.

## Next Week's Issue

IN the next issue af PROGRESS-ADVANCE we will print complete synopses of the feature releases for August. We are a little late with them this month; they should have gone in this issue. But we had so much good news for exhibitors about the billboards (see pages 822 to 825) that we have to leave them out.

Another big feature of the coming issue will be a special article illustrated with photographs (some photographs) and ads, in which George Shade, of the Shade Theatre, Sandusky, Ohio, will tell you how he put across Enid Bennett in "The Biggest Show on Earth." Our personal opinion is that Mr. Shade has done one of the finest pieces of exploitation that has ever been pulled for a picture, and we think you will concur. Sandusky is a small town, and anyone can follow out his ideas and make good on this picture as he did. This article will give you some ideas and should mean some money to you. If you have already played "The Biggest Show on Earth" you will like to read it anyway, because it is as interesting as it is serviceable.

A lot more good stuff will be in this number, but we won't tell you about it now. It is going to be a crackerjack of an issue. Keep your eyes open for it.

# ONE MOMENT, PLEASE!

Enid Bennett is between pictures and is considering a new story which may be substituted for the C. Gardner Sullivan picture she has been figuring on doing next for Paramount. Further details are to be given shortly.

* * *

Bryant Washburn, as soon as "Till I Come Back to You" is completed, will start work on "The Gypsy Trail," a Paramount picture.

* * *

Wallace Reid is still vacationing, but will start in a week on a new film which as yet is veiled in mystery.

* * *

At the Morosco studios, Vivian Martin has also begun work on a new production for Paramount under direction of William C. De Mille.

* * *

Robert Vignola has begun work on the second Paramount starring Ethel Clayton. The first, "The Girl Who Came Back," is being cut and assembled and is said to have come up to all expectations. The second story is by Beulah Marie Dix, but has no name at present.

* * *

The engagement of Marguerite Clark, petite and popular star of Paramount pictures, to First Lieutenant H. Palmerson Williams, U. S. A., of New Orleans, was announced Thursday in New York by Miss Cora Clark, of No. 50 Central Park West, sister of the star.

* * *

Niles Welch, one of the most talented and experienced of the younger actors on the screen, has just signed a four-year contract with the Famous Players-Lasky Corporation, under the terms of which he will appear as a featured player in support of Paramount and Artcraft stars.

Fred Stone is simply rollicking through "Johnny Get Your Gun," under Donald Crisp. His first picture for Artcraft, "Under the Top," was recently run privately at the studio and elicited roars of laughter from those who saw it. Stone is a miniature whirlwind and his acting is highly entertaining. His stunts are declared to be startling as well as excruciatingly funny.

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Cecil B. De Mille is finishing up "Till I Come Back to You" and expects to be through with this new special production for Artcraft this week.

Irvin Willat and Jerome Storm have been chosen by Thos. H. Ince to direct "False Faces," the special feature in which Henry B. Walthall will be starred either by Paramount or Artcraft, as a special feature. Work is to begin on this Louis Joseph Vance story in about a week.

* * *

Lila Lee's second picture is only graced by a number thus far, but will also be a comedy-drama with some distinctly original touches. The scenario is by Monte Katterjohn. George Melford also directs this production. Both are Paramount pictures.

* * *

Dorothy Dalton is hard at work on her new picture for Paramount, which is a war story with much new material. H. H. Van Loan, who wrote the story from which C. Gardner Sullivan did the continuity, is waiting to see at least part of it run off before he goes to New York.

* * *

It is not at all uncommon to go to widely different sections of the United States in order to secure the realism that the public today demands of a producing company. But when it comes to crossing oceans, D. W. Griffith probably claims the distinction of being the "widest" locator of all. In his first Artcraft picture, "The Great Love," scenes were actually taken in three different countries.

* * *

"Till I Come Back to You," the Cecil B. De Mille special production for Artcraft, deals with the war, but from an angle hitherto unapproached by the screen producers and scenario writers. It is an original story by Jeanie MacPherson, who wrote the scenarios of "The Whispering Chorus," "Old Wives for New," "Joan the Woman," etc.


## Paramount and Artcraft Pictures Encircle the Earth

**UNITED STATES**

Boston, Mass.—10 Shawmut Street.
New Haven, Conn.—131 Meadow St.
Portland, Me.—85 Market Street.
New York.—729 7th Avenue.
Buffalo, N. Y.—145 Franklin Street.
Philadelphia, Pa.—1219 Vine Street.
Washington, D. C.—421 10th St., N.W.
Pittsburgh, Pa.—Penn Avenue and 12th Street.
Cleveland, Ohio.—811 Prospect Avenue.
Chicago, Ill.—220 So. State Street.
Cincinnati, Ohio—107 West 3rd St.
Detroit, Mich.—63 East Elizabeth St.
Kansas City, Mo.—2024 Broadway.
St. Louis, Mo.—3929 Olive Street
Des Moines, Ia., Utica Bldg.
Omaha, Neb., 208 So. 13th Street.
Minneapolis, Minn.—608 1st Ave., N.
Milwaukee, Wis., 504 Toy Building.
Salt Lake City, Utah.—133 East 2nd South Street.
Denver, Colo.—1749 Welton Street.
Butte, Mont., 403 So. Main St.
San Francisco, Cal.—645 Pacific Bldg.
Seattle, Wash.—2017-19 Third Ave.
Los Angeles, Cal.—Marsh Strong Building.
Portland, Ore.—9th and Burnside Sts.
Atlanta, Ga.—51 Luckie Street.
New Orleans, La.—814 Perdido St.
Dallas, Tex.—1902 Commerce Street.

**CANADA**

Toronto—12 Queen St., E.
Montreal—198 St. Catherine St. W.
St. John—167 Prince William St.
Winnipeg—447 Main St.
Calgary—Alberta, 12 Elma Block
Vancouver—Orpheum Building

| | | |
|---|---|---|
| ENGLAND | Famous Players Film Co., Ltd. | 166-170 Wardour Street, London W. |
| AUSTRALIA | Feature Film, Ltd. | 302 Pitt Street, Sydney |
| BRAZIL | Peliculas "D'Luxo" da America do Sul | Rio de Janeiro |
| DENMARK | Famous Players-Lasky Corp | Copenhagen, Denmark |
| FRANCE | Gaumont Company | Paris |

Executive Offices, 485 Fifth Avenue, New York

# The Small Town Exhibitor and His Needs

## Being a Correspondence Between A. W. Ballenger, of York, Nebraska, and This Company

### Mr. Ballenger's Letter

DEAR SIR: We have just signed up for the entire output of the Famous Players-Lasky Corporation for 1918-1919.

We will need some help to make the money to make money for you.

In that connection the thought comes to the writer's mind how well you advertise pictures to sell them to us—we just can't help buying them—but do you do as well to help us sell these same pictures to the public?

Gentlemen, I do not believe you do. In that I do not register a kick—you do more than any other company—but you could do a whole lot more.

Here is my idea: Most exhibitors would like to use cuts, but most of the cuts are poor stuff, that is, the ones we get from the company, for they are usually a scene cut, and do not mean anything. When we do get a cartoon cut, or a line drawing, it is usually too large, for the average exhibitor has to make pennies count in his advertising allowance.

### Some Examples

ALLOW me to offer a few illustrations: The cover page of the January 24th issue of PROGRESS-ADVANCE carried a fine head of Bill Hart. Say, that is a dandy. It would look swell in an ad, but we could not afford to run a cut that size. That same head, made into a two column, 4 inch, would be the stuff.

Here is another: Page 537 of the issue of May 23rd. If I could have had that thing, just the cut, to put into a 2 column, 4 inch newspaper ad, with another column at the side for reading, wouldn't it have set the people talking? I'll say it would. It would have made some throwaway, too.

And there are some mighty clever little line cuts used in the "Rhymed Reviews." It would be a cinch to write an ad that would just pry the nickels right out of people's pockets if we could have a cut the exact duplicate of the one used for "Tyrant Fear" in the issue of April 25th, on page 440.

That is just the stuff that puts the pep, and helps the average showman, who does not have an artist and cannot afford to get one.

I believe it would be ten times more satisfactory and cost you no more than those bum scene cuts.

### Educating the People

I AM just opening up our fall campaign of advertising. It will be a campaign of education on Paramount and Artcraft pictures, stars, trademarks. You are on the mailing list of the paper, and will receive a copy every week. The space is not what I want, but it was the best I could do and still get on the best page of the paper.

On page 716 of the July 11th issue of PROGRESS-ADVANCE you talk about the big campaign on Lila Lee. Why not send a cut and a story to the paper that is carrying our campaign here? They will run it, though they cannot use mats.

Our mailing list will be handled with letters, in typewriter face, wherein we set forth the quality of our pictures, the comforts of the show and the pleasure the family gets out of evenings spent together at the theatre.

The billboards will show your trademarks, with the name of the theatre. The lobby will carry the trademarks. The screen will flash them.

Believe me, we are out after that new business that we must get to replace the boys that have gone over there. We must build up new business. We must have cooperation, you are going to give it to us, and hope that I can assist you in my humble way in giving it to us so that the small town man can get the most out of it. There are hundreds of boys, just in our shoes, who need the help, but figure they are too small to be noticed by a company. But I really believe you will be glad to build up an advertising campaign that will help every one of us.

### Star One-Sheet

I BELIEVE that a stock one-sheet of each star laid out with the trademark of the company, with a few words below, would be a great help to the exhibitor.

We booked your whole output because it is a far safer bet, an easier job to exploit one set of trademarks than a dozen. It is easier to keep our accounts straight, it is easier to do business, and much more satisfactory. Besides, you have the "Quality Picture—Consistent and Clean."

In all my advertisements I am endeavoring to take advantage of your campaigns. Though we have been using Paramount and Artcraft for two years here there are some people—a whole lot of them—who do not know there are Paramount and Artcraft pictures. I am after that bunch, and believe me, if printers' ink can get them, they are hooked.

Mr. Akers, the manager of your Omaha office, was in last week, and after looking over our campaign he patted me on the back, and said that the business would be easy if every exhibitor took hold that way.

### Getting Outside Advice

THERE is another idea I have developed. It is the idea of submitting your proof to some business man who is a good advertiser in a different line, and letting him pass judgment on it. An ad looks different to an outsider. I find that I get much in the way of ideas and courage from this stunt.

This is all I am going to say now, and it is probably too much. Still, I am for you strong, and I am going to get all I can out of your paper.

A. W. BALLENGER,
Sun Theatre, York, Nebraska.

**A. W. Ballenger, of the Sun Theatre, York, Nebraska, complains that we don't pay enough attention to the small town exhibitor.**

**Lots of others have told us the same thing. We don't maybe, but here's why:**

**We are always howling for material; ideas, photos, ads, etc., for reproduction and discussion here. And who is it comes across with them? The big town exhibitors. That's fact. That's why they get more stuff. Because they come across.**

**If other small town exhibitors will follow Ballenger's example and come across as he did, we will all be happy. Read his letter and our answer. He felt as do thousands of you, *only he said it and you keep still.***

THE EDITORS.

### Our Answer

**Here follows the reply made by the company to Mr. Ballenger. It was written by our advertising manager, Jerome Beatty:**

DEAR MR. BALLENGER:

When we get a bully letter like yours of July 15th we pass it all around the office and everybody looks at it, profits by it and does his best to be worthy of it. It's the exhibitor in York, Nebraska, Ames, Iowa, and Hiawatha, Kansas, that we like to help, and it's just such fellows as you that we want to please. Although we talk a whole lot about the big exhibitors, and, perhaps, sometimes we talk more than necessary, *it is the small exhibitor that we have to please if we're going to get along.* When a man comes along with a letter like yours, showing he's a regular fellow with real ideas—a genuine showman—it makes us sit up and grit our teeth and put added energy into our work.

We can't exist unless we have help from the small exhibitor in the way of ideas for serving him. Your letter gives us a lot of them and we are going to take advantage of every one of them. You are absolutely right about the cuts, but I think you will find that in the press books, that are coming to you now, the cuts are much better. Here is what we can do for you any time you like:

(*Continued on page 836*)

**Mats or Electros of any of our cuts supplied at cost to Exhibitors**

# A Broadside from the Bill-

## The Paramount and Artcraft

### Another new and extensive Paramount and Artcraft campaign. Intended to close the last link between your box office and the cash pockets of your patrons and those-who-should-come-to-your-theatre

#### Another Big Idea

YOU are used to the *big* thing in the way of publicity promotion where Paramount and Artcraft motion pictures are concerned.

You expect Paramount and Artcraft to take the same leading pace in publicity as they do in the kind of pictures that bear those trade-marks.

So while this new and extensive outdoor campaign of 24-sheet billboards comes as a welcome addition in supplementing Famous Players-Lasky Corporation's other advertising and promotion work, it is not a surprise to the thousands of exhibitors who *know* Paramount and Artcraft Pictures and the driving power of the publicity behind those pictures.

#### An Intensive Campaign

THIS Paramount and Artcraft billboard campaign *is* a big thing. Far bigger and more important in its publicity value than might appear on the surface of it.

It is not merely a matter of putting up so much paper, here and there, to take a pot shot on the long chance that it might do some good. It is an intensive campaign, logically growing out of the great advance in methods and the proven value of outdoor publicity. It will cover the principal cities of the country from coast to coast and border to border.

Beginning August 1st, thousands of the most desirable billboard locations in America's leading cities are going to flash out with vivid, attractive, 24-sheet posters, tell-

# boards—from Coast to Coast

## Message to Your Public

ing millions of people that Paramount and Artcraft pictures are *better*.

These posters will feature the great galaxy of Paramount and Artcraft stars by name and picture—and they will one and all show the Paramount and Artcraft trademarks, the two most important and significant trademarks in the motion picture industry.

The posters themselves are exactly what you would expect a Paramount or Artcraft poster to be—simple, strong and carrying the impress of authority and prestige.

These billboards are located where they do the *exhibitor*—and that means you—the most good. They are located where they will catch the eye-and-memory interest of hundreds of thousands of people every day, people who go to motion pictures *now* because they know they can see *better* motion pictures; and people who can be made to go once they realize what *better* motion pictures mean and learn that the motion picture theatre near them shows them.

### Helping The Exhibitor

THIS billboard campaign is new evidence of the intensive effort of Famous Players-Lasky Corporation to help the theatres build up patronage and standing in their community.

It will send the crowds to the progressive exhibitor who feels that better motion pictures are what his people want and have a right to see.

Of course, this campaign will help the Famous Players-Lasky Corporation, too. That is obvious. The more it helps the exhibitor the more certainly will it help the producers of the motion pictures with which that exhibitor entertains his audiences.

The reproductions of specimen posters on these pages will serve to give a definite idea of the direction this poster publicity takes. It is prestige copy above all, prestige for you, the exhibitor who shows Paramount and Artcraft motion pictures; prestige for the pictures themselves; wider popularity for the stars of Paramount and Artcraft; and an enlivening of public interest to *see* those stars in pictures that are worth while.

This campaign is going to give new and greater weight to the Paramount and Artcraft trade-marks, which means greater weight to the theatres that show the pictures bearing them.

The people who see these posters day by day are the same people who read the advertisements of Paramount and Artcraft in the great national publications and in the newspapers.

It does not require any proof to demonstrate to you that it will strengthen and reinforce the " pull " of your own local newspaper advertising and every other activity you enter into.

(*Continued on next page*)

# A Broadside from the Bill-

(*Continued from preceding page*)

### Box-office Value

THE public is fast learning to associate *better* motion pictures with Paramount and Artcraft; the iteration of those trade-marks and the stars themselves, plus the insistent statement that Paramount and Artcraft Pictures are shown at better motion picture theatres, is going to have a very definite box office value to the exhibitor who features the pictures of Paramount and Artcraft on his program.

Not the least important side to this billboard campaign is its great juvenile appeal. Children read posters. They are instinctively attracted to pictures. And they remember pictures. They are going to be interested in these Paramount and Artcraft posters—and they are going to tell their parents about them.

That means still *another* angle of influence in building patronage for your theatre. Father and mother do let the children take them to the motion picture theatre showing the pictures the children want to see.

Perhaps at first glance that aspect of the campaign does not stand out. But consider the circus posters and yourself when you were a youngster as a basis of comparison. The circus poster meant something to you.

You always knew *first* when the circus was coming. You saw the posters announcing it. And the kiddies of today are going to get the Paramount and Artcraft story impressed on their minds just as they get the circus stories—by the posters.

***Paper will be posted on all the Artcraft Stars***

**Enrico Caruso**
**George M. Cohan**
**Cecil B. DeMille**
**Douglas Fairbanks**
**Elsie Ferguson**
**D. W. Griffith's**
***"The Great Love"***
**William S. Hart**
**Mary Pickford**
**Fred Stone**

# boards—from Coast to Coast

***Paper will be posted on all the Paramount Stars***

**John Barrymore**
**Enid Bennett**
**Billie Burke**
**Lina Cavalieri**
**Marguerite Clark**
**Ethel Clayton**
**Dorothy Dalton**
**Pauline Frederick**
**Dorothy Gish**
**Lila Lee**
**Vivian Martin**
**Shirley Mason**
**Charles Ray**
**Wallace Reid**
**Bryant Washburn**

### It Gets The Women

AND the women as a class are influenced by posters to a very great extent. They have an eye for color and illustration, and they *remember* what they see. Get the women interested and you'll get the entire household interested. And that is what these posters are going to help you do as far as your own theatre is concerned.

We expect this Paramount and Artcraft poster campaign to accomplish big things. Both for you and for us.

And the more Paramount and Artcraft pictures you show the greater amount of good are you going to get out of the campaign.

Look over and analyze the specimen posters reproduced with this article. They were designed to tell their story quickly, to tell it completely, to leave a lasting impression on the reader's mind that there are *better* motion pictures, that they bear the Paramount and Artcraft trade-marks, and that they are shown at the better motion picture theatres. Which means your theatre.

The launching of this Paramount and Artcraft poster campaign is a logical extension of the complete and intensive publicity promotion planned by the Famous Players-Lasky Corporation.

It is new evidence to you of the ideal actuating this company—that the exhibitor comes first.

Paramount and Artcraft Pictures

TRADE MARK Paramount Pictures

"FOREMOST STARS, SUPERBLY DIRECTED IN CLEAN MOTION PICTURES"

TRADE MARK ARTCRAFT PICTURES

# PEP FOR YOUR PROGRAM

**Conducted by Morrie Ryskind**

## PARAMOUNT PERSONALS

## ARTCRAFT ACTIVITIES

## OUR OWN RHYMED REVIEWS

### Douglas Fairbanks in "Bound in Morocco"

This is the yarn of a Yankee lad
Who looked for a while to be right in bad.

His life and his limbs seemed to be in hock, O!
(He'd been nabbed by some highwaymen of Morocco.)

They had him roped and tied, they did,
And it looked like "Taps" for the Yankee Kid.

But the Kid broke loose with a biff-boom-bang
And knocked the spots from the Moorish gang.

Oh, wait till you see those roughnecks drop
When this Yankee Kid goes over the top!

Goes over the top in No Man's Land
With a good, stiff wallop in either hand!

Goes over the top with a laugh and a yell
And proceeds to give the gangsters Hell!

The way he hands those birds what's due 'em
Makes *everybody* hand it *to* him.

## FASCINATING FACTS

Frances Marion, whose scenarios have the public begging for more, is at present working on three stories for Paramount and Artcraft stars.

* * *

Charlie Schwab, who plays the leading role in the government picture, "A Ship a Day Keeps the U-boats Away," visited the Lasky studio on the coast recently with a party, and was entertained by Mary Pickford and her mother.

* * *

There is a town called Cohan in the Marne salient. You just watch it . . . the American flag will soon be waving over it. —*Don Marquis in the New York Evening Sun.*

* * *

Vivian Martin is back in Los Angeles after a two weeks' vacation at Lake Louise, Alberta.

* * *

Tom Ince stopped producing long enough to write a patriotic song, and Victor Schertzinger, who directs for him, wrote the music for it.

* * *

William D. Taylor, who directed so many Paramount and Artcraft successes, has resigned in order to enlist in the British Army.

* * *

Jack Lait, who writes for all the big magazines in the country and who has been called "the new O. Henry," has just signed a contract to write eight feature films for the Lasky studios.

* * *

Mary Anderson will be Fred Stone's leading lady for his Artcraft production, "Johnny, Get Your Gun."

* * *

Douglas Fairbanks is the first screen actor drafted by Secretary McAdoo to make a propaganda picture to be used in exploiting the fourth Liberty Loan.

# Two Letters and a Chat

*By ROSE TAPLEY*

A LETTER received in this morning's mail and a talk I had with the manager of the little theatre near my home has made me realize that it's time we began to think of our plans for the fall.

School opens in September. It is important that you gain the interest and good will of the teachers and people who can help you in your theatre now, when they have a little time to spend, instead of waiting until everything comes with a rush and they are too interested in other things to give you the proper attention.

So now is the time to book " The Son of Democracy " and " The Bluebird," those of you who have not already done so.

Here are excerpts from two letters written me by a lady in Fort Wayne, Ind.

The first one was received about the 18th of January, prior to the release of " The Son of Democracy," in reply to a circular letter sent out in reference to it. She mentions the receipt of the letter and then states:

## The First Letter

"TO you, who undoubtedly have complete faith in the things which you are endeavoring to promote, any criticism may appear presumptuous and will at the same time be unwelcome. Truth is often that.

" Briefly, I, in common with many others, do not approve of the exploitation of Abraham Lincoln pictures becoming more and more common. I have seen Mr. Chapin, and have heard him read, and even upon a lecture circuit he has sufficient charm to please a picked audience, but neither he nor anyone else now living can satisfactorily represent Lincoln upon the character stage nor in moving pictures.

" The finest attempt that has been made anywhere, on the stage, legitimate or ' movie,' has been but the most palpable imitation, external in its conception, a mere travesty upon even the appearance of the ' First American,' whose greatness *did not consist* in his six feet four inches nor in his rugged homely features, in his starved boyhod, nor in his ill-fitting clothes, nor his manner of speech, nor in any of the personal peculiarities or mannerisms which are ' taken off ' (I say that advisedly) on the stage.

" Stage representations are to me, without exception, travesties most sacriligious.

" My earliest recollections are entwined with the living name and childish love for Abraham that was as poignant as though he was of my own blood. I remember the wild grief, personal, crushing, rebellious, that shook every heart in the city of Cleveland (where I then lived) at the terrible news of his tragic death.

" Do you imagine that I can take pleasure in seeing a weak, superficial, twentieth century conception of that *greatest of all Americans* flung on the screen, or that I can approve of the ideals of the rising generation being formed upon such conceptions? No. Better a thousand times to leave the education of youthful Americans in that regard to the impassioned utterances plentifully preserved in literature and history of men and women who knew and understood the real source of Abraham Lincoln's greatness, than sully the purity of those utterances in the young mind by inadequate images.

" I believe in the motion picture. It is a powerful educator, too powerful to be used ill-advisedly. But I cannot be too positive in expressing my views of the evil done by films of the highest class in giving young minds and minds of older audiences who are prone to let others do their thinking for them, false impressions of men and deeds and motives.

" I shall certainly go to see the picture, and if I change my opinion of Lincoln representations, after seeing it, I will write you to that effect, etc., etc."

## The Second Letter

THIS is the later letter, dated July 27th:

" Your reply to my letter of last January concerning the Lincoln pictures, entitled ' The Son of Democracy,' is certainly due to be answered as you requested after I had seen the pictures.

" I am only too glad to add my mite to the encomiums you must have received from a multitude of sources already, and would have done so long ago, after seeing the first of the series, had not a host of other duties intervened. The picture was all that could be asked, conceived and carried out in sincerity and reverence, such as the great subject demands. That Mr. Chapin's death should have occurred during the time when the public were enwrapt with this last and greatest delineation of the Lincoln personality, tinges its success with sadness. But perhaps he could have wished no better time. He will stand alone in the memory of the public in this particular field of character depicition, the only one of all who tried who did not belittle the great original.

" The other parts, also, are ideally well done, and I think I may say that while the demonstrations have been quiet, I have known of no pictures which have compelled such thoughtful, loving attention from spectators of every age, class, and nationality."

## A Genuine Tribute

I HAVE these two letters in my files, here at the office, and I feel that every exhibitor who has not booked this series and who has had difficulty in his locality in obtaining the interest of some of the better people, should realize what this picture has done for this lady from Fort Wayne. You can readily realize her original attitude towards pictures, and as she is a prominent club-woman, you can appreciate that her feeling towards all pictures in the future is bound to be much more lenient than in the past.

If you haven't booked it, do so at once, so as to start on it as soon as possible when the people begin to get home from their vacations.

## Advertise Big

Advertise it as the big feature it really is. Don't use it as a filler. That is the biggest kind of a mistake. It is a Lincoln Picture—a series of pictures which ten, even twenty years from now, will be just as new, as valuable and as interesting as today. In fact everyone who sees any one of the different chapters is a booster for the series. You must have unusually worth while things this year in order to attract the busy people to your theatre, and " The Son of Democracy " is bound to attract the old patrons as well as to add many new faces to your regular clientele.

## A Knock-Out

I MUST add a word or two in conclusion. One of the Newark Sunday papers, in discussing the " Fulton-Dempsey Fight " there the comment was made that it all happened in two hits—Dempsey hit Fulton and Fulton hit the floor and it was all over.

You know, this struck me as being very applicable to people who howl against the right kind of pictures—

Let them see a Paramount or Artcraft picture and their objections receive a knock-out blow right then and there.

The two letters preceding exemplify that. You give the public the right things and there isn't a chance for an argument—The objectors are licked at the first blow.

Saw " A Nine O'clock Town " at the Rialto yesterday and had a mighty good entertainment.

Get your dry-goods people interested in it. Send a couple of comps to a few of the floor-walkers and you'll have every clerk in the store at the show before the week is out as well as every one they know. It is certainly funny. " His Blighted Love " is a mighty good hot weather entertainment, too. People around me were convulsed with laughter. I am going to the Rivoli this afternoon and will give you some interesting stuff on it next week, I hope. Douglas Fairbanks is there and I know that will be a splendid presentation.

# Marguerite Clark

## And Synopses and Scenes from Her First Three Pictures for Next Season

### "The Golden Bird"

"THE GOLDEN BIRD" deals with Nancy Craddock, a modern Washington society girl, who resolves to do her bit to win the war by enlisting in the army of the Food Administration. She gets herself a pedigreed White Leghorn rooster and six beautiful Leghorn hens and a motto: "Eggs will win the war."

In the course of her efforts, she re-unites her grandfather with her grand-uncle (they had fought on different sides in the Civil War), changes a fading Maryland estate into a modern win-the-war-farm, gets rid of a suitor to whom she has promised herself, annexes a gentleman whom she has grown to love, and makes everybody happy except a certain fellow in Berlin.

As an example of high, clean comedy mixed with patriotism that doesn't resort to waving the flag to prove its worth, "The Golden Bird" affords Miss Clark one of her best chances. A chance, needless to say, of which she has taken full advantage.

### "Three Men and a Girl"

"THREE MEN AND A GIRL" is based on the highly successful play, "The Three Bears," which won by its charm. It tells how three women-haters were charmed and won by a man-hater.

In a Maine camp we find Christopher, a lawyer and a misogynist (he is the latter because of a married woman who pursues him); Julius, a violinist (who has been jilted), and Dr. Forsyth, who is in charge of the other two trying to restore them to health, though not to faith in women.

Enter Sylvia, a charming young girl, who has run away from her marriage without even taking time to change her wedding costume. Her husband-to-be was an old man. She refuses to leave the camp, and takes general charge, making her headquarters in a nearby camp. Old Man Propinquity does the rest.

### "Out of a Clear Sky"

"OUT OF A CLEAR SKY," by Maria Thompson Davies, lets Miss Clark play the part of a Belgian countess, whose uncle wants her to marry a German prince. Celeste refuses and, in order to avoid complications, escapes with her governess to America, finally succeeding in hiding herself from her pursuing uncle in a Tennessee mountain gorge.

Enter Bob Lawrence, a handsome young woodsman and wealthy landowner. He learns her story and promises to help her. A terrible storm comes up, so he sets Celeste upon his horse and carries her off to a friend's cabin. Then he goes to stall off the uncle.

In the cabin is a small youngster who gives her some dry clothes and asks her to take him to his grandma's cabin, some distance away. After the two have left, the cabin is destroyed by lightning. When Bob returns, he finds the remains of Celeste's dress, and, believing her dead, is heartbroken.

But he finds Celeste safe at Granny White's cottage, and is happy. He tells her he can get rid of her uncle by showing him the charred remains of her dress, but that will mean she must relinquish her title forever. She is willing and glad to do so, and the Countess Celeste becomes Mrs. Bob Lawrence.

# THE PICTURES

## "Bound In Morocco," Artcraft, Shows Douglas Fairbanks in Strenuous Role

"BOUND IN MOROCCO" gets its title from the opening scene. In a prison cell in Morocco, we see Douglas bound hand, foot and ankle, tied so securely that it looks like dollars to decimal points that he can't get away. And then some wicked Algerian hurls a bomb at him.

While the audience, which is beginning to have a hunch that Douglas will get out of it all right, all right, begins to wonder how it happened, some clever captions tell them not to take the plot too seriously. And then we are told how it happened.

It appears Douglas is shooting across the desert in a high-powered automobile, when he is hailed by a traffic cop, who tries to serve him with a summons. Doug, having a previous engagement for the following a. m., is determined not to get said summons. The cop chases him clear into the hands of an army of Moroccan highwaymen, who figures Douglas as heaven sent manna, in a manna of speaking.

IS Doug captured finally? Well, yes and no! Not until after he has killed several pirates, torn the prophet's beard, climbed a couple of walls, entered the harem, met a beautiful American girl, been vamped by a haremful of select vampires (selected by Basha El Harib himself, and Basha is some picker), been scared to death by a cageful of lions who realized that his name wasn't Daniel, kicked Piek Abou (related to the Peek-a-boos of the waist trade) in the face, the shins and other parts of the anatomy, and had a roaring good time.

He gets out of his predicament, starts a little war, adopts a beard from an ex-opponent who will have no further need of it, rescues the American damsel and her mother and leaves Morocco and the audience happy.

### Some Catch Lines

He was tied hand and foot, a young bomb on the floor was just burning to explode, and outside were two Moroccan gangs, every member of which had it in for him. He had just started in to pray when the plot let him loose. And when Doug got loose, it became some plot!

* * *

A little cemetery marks the spot where the two bandit gangs attacked Douglas. They all died with their boots on, inasmuch as death came so fast they had no time to remove 'em. May they rest in peace now! They couldn't when Douglas was on their chest.

* * *

Basha el Harib and Kaid Mahedi el Menebhi, to say nothing of Peikh Abou, the famous Moroccan bandits and cigarettes, decided that they must get that cursed American. Oh, they got him, all right! They got him and his fists and his kicks and his bullets. They didn't get him the way they wanted to, though. Get us?

* * *

He was a strong, young, two-fisted American who wasn't afraid of death, danger, nor loaded dice. When the fates decided it was up to him to masquerade as a woman and enter a harem, he went. But what he did to that harem! One perfectly respectable harem, the latest model and composed of the latest models, now looks like the good ship Hesperus—after the wreck.

# OF THE WEEK

## Charles Ray is a Twelve O'clock Guy in "A Nine O'clock Town," Paramount from Ince Studios

YOU'RE going to get the laugh of your life when Charles Ray appears in his latest Paramount picture from the Thomas H. Ince studios, "A Nine O'Clock Town." Charles is the son of the local dry-goods store proprietor of the town in question, and he has spent a month in New York, wherefore he looks upon himself not only as the glass of fashion, but also as the financial king of the age.

He persuades his poor old father to build a new store on New York ideas, but at the time of opening the old man loses his nerve, refuses to go further in the plan, and Charles thereupon decamps again for New York.

He wires his father that he has connected with Gimbel's, and that their profits have increased many thousands since he joined. He doesn't tell papa that he works behind a necktie counter for eight dollars per. Then he gets vamped by a burlesque lady, and has his watch stolen and gets fired in the bargain for coming in late. He wires father again, and this time the offer of his services is accepted.

Charlie takes control of the store for six months, while his father goes home and gnaws his fingernails and prays for the best. The youth has a sale every week, at which a lot of business gets accomplished, but at a tremendous loss.

THEN the burlesque lady appears again and this time blackmails Charles with an old gag which everybody knows but our hero. He has to raise five thousand dollars by night or be exposed as a scoundrel and a villain. He is neither of these things, only a good-natured kid with a trustful nature, but he is scared.

He starts another sale to raise five thousand. The sale is such a big success that his store attracts the attention of a dry-goods magnate who owns a chain of stores and is looking for new ones.

The climax comes when the burlesque lady is exposed and Charlie is saved. Then, with the tremendous showing he has made in the cash box out of desperation, he is enabled to sell the store to the magnate for seventy-five thousand dollars. He gets appointed as manager and hires his father as assistant. The small town girl who has always believed in him now believes a lot more he tells her about eternal love and so forth, and they proceed to get married.

### Some Catch Lines

**"I'll bring you the customers, dad," he promised—and he did! Who wouldn't buy a forty-two bust corset for thirty-five cents. He sold the goods so cheap that all the neighboring townsfolk came in to stock up for the winter. Then he sold his dad out—but wait till you see the size of the check!**

* * *

He thought he was a 12 o'clock feller in a 9 o'clock town. So he went to New York to make his fortune. He started at $8 per week, and wound up minus his watch and wallet. Back to home he came, was vamped by a chorus girl, nearly ruined his dad's business and then—then the clock struck twelve and the old town woke up to an appreciation of the feller's real worth.

# EXHIBITORS' ADVERTISING —THE GOOD AND BAD

*By THE ADVERTISING MANAGER*

### *Swimming!*

Even an advertising man gets a vacation and I've just had mine, and I want to tell you I would rather be a surf-swimmer than an advertising man, particularly at eighty-five degrees in the shade of the breakwater.

Isn't it a lovely feeling when you see a great, big whitecap sweeping steadily at you, and for just one second you think of all those poor fellows back at the office talking down telephones and generally having to behave like business men instead of like happy savages, and then, zoop, head-first you go into the middle of it and come out the other side a cooler and sweeter lad?

* * *

**Back up the Boys in France,**
**Buy W. S. S. Regularly.**

* * *

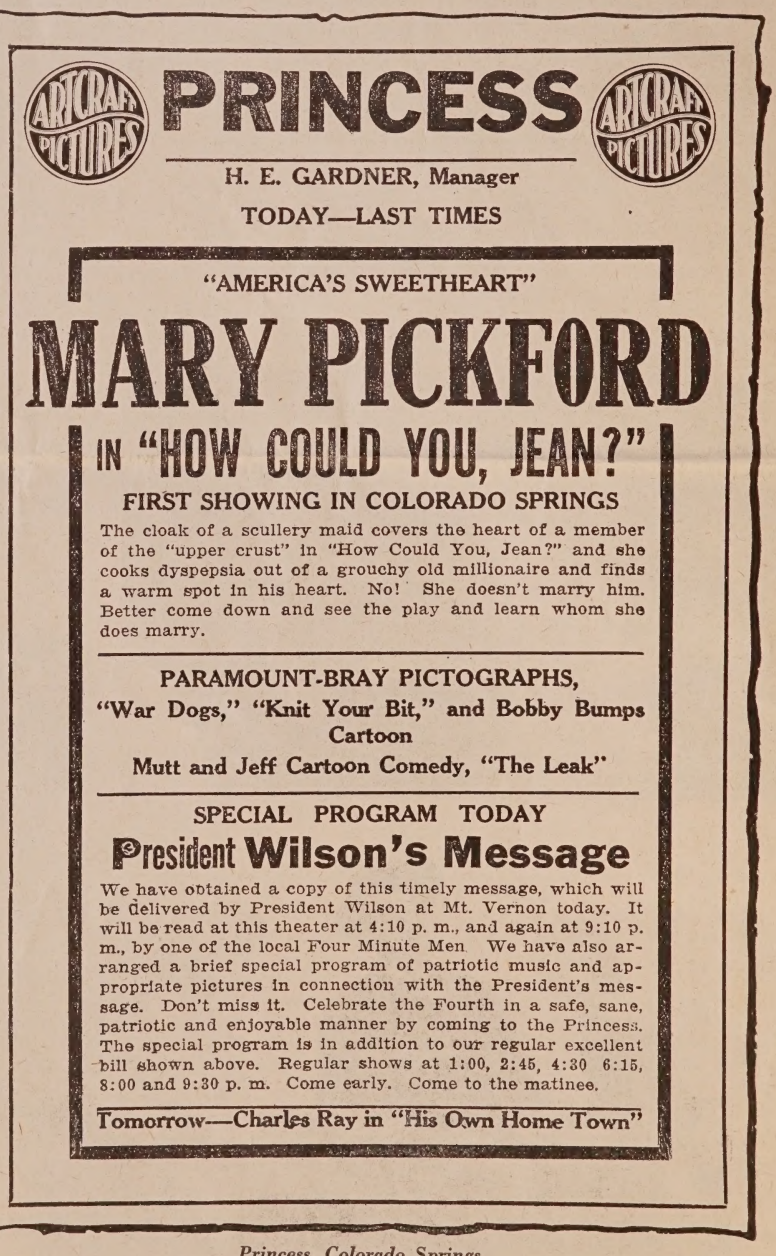
### *Crescent, Sarnia, Canada*

From Sarnia, Can., comes this Crescent advertisement on which Mr. H. Wilkinson says he would be glad to have any criticisms or suggestions.

The first thing to do is to make more space at the top so that the name Crescent can be set bigger full across the advertisement. This could be done by moving the trademarks down a bit. The cut of Julian Eltinge takes up too much room for an advertisement this size, and I am glad to hear that Mr. Wilkinson is getting a supply of small head cuts. Now that line drawings have been made of most of the stars I hope that exhibitors will use these instead of half-tone cuts as often as possible, since the half-tones often print badly.

CRESCENT
—TODAY—
Matinees 2:30—10c & 15c. Evenings 7:30 & 9—10c, 15c, 20c
The Greatest Female personator on Earth
Julian Eltinge
—IN—
The Clever Mrs. Carfax
You can't tell him from a woman! Mr Eltinge's disguise is so perfect in this great detective story that he deceives his own sweetheart. The secret of his art is his ability to make you forget he is a man. Don't miss this picture.
CHRISTIE COMEDY and GAUMONT GRAPHIC
FRIDAY AND SATURDAY
The Vitagraph Star, Harry Morey
In "THE DESIRED WOMAN"
COMING FEATURES
Billie Burke in "ARMS AND THE GIRL"
Marguerite Clark in "PRUNELLA"
Mary Pickford in "HOW COULD YOU JEAN"
Douglas Fairbanks in "SAY, YOUNG FELLOW"
The Greatest Stars in The Greatest Productions

*Crescent, Sarnia*


PRINCESS
H. E. GARDNER, Manager
TODAY—LAST TIMES
"AMERICA'S SWEETHEART"
MARY PICKFORD
IN "HOW COULD YOU, JEAN?"
FIRST SHOWING IN COLORADO SPRINGS
The cloak of a scullery maid covers the heart of a member of the "upper crust" in "How Could You, Jean?" and she cooks dyspepsia out of a grouchy old millionaire and finds a warm spot in his heart. No! She doesn't marry him. Better come down and see the play and learn whom she does marry.
PARAMOUNT-BRAY PICTOGRAPHS,
"War Dogs," "Knit Your Bit," and Bobby Bumps Cartoon
Mutt and Jeff Cartoon Comedy, "The Leak"
SPECIAL PROGRAM TODAY
President Wilson's Message
We have obtained a copy of this timely message, which will be delivered by President Wilson at Mt. Vernon today. It will be read at this theater at 4:10 p. m., and again at 9:10 p. m., by one of the local Four Minute Men. We have also arranged a brief special program of patriotic music and appropriate pictures in connection with the President's message. Don't miss it. Celebrate the Fourth in a safe, sane, patriotic and enjoyable manner by coming to the Princess. The special program is in addition to our regular excellent bill shown above. Regular shows at 1:00, 2:45, 4:30 6:15, 8:00 and 9:30 p. m. Come early. Come to the matinee.
Tomorrow—Charles Ray in "His Own Home Town"

*Princess, Colorado Springs*

LOEW'S
STILLMAN
A PICTURE PLAYHOUSE OF CHARACTER
TODAY AND ALL WEEK
Our Theater Is Scientifically Ventilated
Our Theater Is Artificially Cooled
Mary Pickford
in
"How Could You, Jean?"
Story of an Aristocratic Impoverished Girl Who Bravely Earns Her Own Livelihood as a Cook and Finds Love.
This is Miss Pickford's Last Photo Play of the Season.
Week June 30th Mitchell Lewis in "Nine-Tenths of the Law."

*Stillman, Cleveland*

### *Stillman, Cleveland, Ohio*

Now and again it is just as well for exhibitors to make a plain, strong announcement of a feature instead of their regular advertisement which may contain a good deal of text.

The Stillman advertisement would be a good example of this sort of announcement but for the fact that the Artcraft trademark is omitted. And also, it is not advisable to use anything but Mary Pickford's full name. I note that she is called Miss Pickford in one part of the advertisement. The large lettering is fine and legible.

### *Isis Theatre, Ventura, Cal.*

May I suggest to the Isis Theatre that their advertisement (reproduced herewith), and particularly the top part, would be more legible and effective if they would use the squared pattern only as a border and clean it out around the heading? At present it is not easy to read the caption.

*Isis, Ventura, Cal.*

TRADE MARK
Paramount Pictures
TRADE MARK
ARTCRAFT PICTURES
Here they are! I've booked 'em
Nothing is too good for our patrons, so I have booked for the coming year
Paramount and Artcraft Pictures
You have seen them advertised in your favorite magazine. You will now see them regularly at this theatre.
Here are the Stars who will appear exclusively at Herman's Playhouse
MARY PICKFORD
DOUGLAS FAIRBANKS
W. S. HART
MARGUERITE CLARK
ELSIE FERGUSON
VIVIAN MARTIN
CHARLES RAY
ENID BENNETT
DOROTHY DALTON
PAULINE FREDERICK
JACK PICKFORD
WALLACE REID
Don't fail to see these shows. Every one is a winner.
HERMAN'S PLAYHOUSE
KUTZTOWN, PA.

*Herman's Playhouse, Kutztown, Pa.*

### *Herman's Playhouse, Kutztown, Pa.*

I want to congratulate Herman's Playhouse on running this fine institutional advertisement. I bet that made them sit up in Kutztown. It's got the immortal jazz. It seems to mean what it says and that's the way to start something.

Every theatre in America ought to run an advertisement of this kind. Personally I should have used a stronger border.

### *Princess, Colorado Springs*

Mr. H. E. Gardner sends me the advertisement reproduced herewith of the Princess Theatre. Note the item re the reading of President Wilson's Fourth of July message.

As a special stunt this was quite a good thing to pull off. I don't know at what hour the text of the message was released by the newspapers, but it would seem as though mighty little time was wasted by Mr. Gardner in getting a copy.

He writes me:

"I am enclosing copy of an advertisement used July 4. The text is far too solid and it is not even a fair example of good advertising as to lay-out, etc., but, believe me, it got the business, partly on account of the patriotic stunt.

"I used the advertisement in the morning paper and the early afternoon editions.

"For the stunt, I had 15 special slides, introductory, descriptive and scenic, and it went over big, both afternoon and evening.

"Thought it might interest you, even though may not be able to use it for publication."

(*Continued on next page*)

# Exhibitors' Advertising

(*Continued from preceding page*)

"Bill" Hart-Sea Wolf!
Yes, it's our old friend Wm. S. Hart but in a decidedly new role
His very latest "Artcraft" Picture
SHARK MONROE"
They called him "Shark" because he was bloodless and cold - a human icicle - but he melted under a woman's smile.
LIBERTY
COME REAL EARLY

*Liberty, Spokane*

***Liberty, Spokane, Wash.***

Mr. Cohn of the Liberty Theatre sends the advertisement reproduced which has the nautical flavor. I am bound to confess that at the temperature I am working under at present I like it. I have been looking at it for some seconds. It reminds me strongly of my vacation. Oh, to be a seagull!

The advertisement has a strong individuality of its own, and that's half the battle. Go ahead, Mr. Cohn, send me some more of these *cool* advertisements.

Buy W. S. S.
The Most Stable Security in the World.
Guaranteed to Increase in Value Each Month.

# Stunts That Have Worked

## Being Some Ideas That the Other Fellow Has Put Over Successfully and Which You Should Try on Your Piano

MISS FLOSSIE JONES of Waukesha, Wisconsin, whose novel manner of exploiting "The Blue Bird" was described to you in these pages some time ago, ran the "Son of Democracy" series with the same sort of initiative that she showed in displaying the Artcraft version of Maeterlinck's masterpiece.

Firstly, she ran a private showing of the first chapter, issuing complimentary tickets to those whom she wanted to interest, together with a note which read: "I sincerely wish your co-operation in bringing to Waukesha better and more elevating pictures, and as a special favor to me please attend this showing." Those who came—as did all who were invited—spread the good news all over town about the famous series that was coming to Waukesha.

Thereupon Miss Jones issued a season ticket to "The Son of Democracy," charging $1.50 for the ten weeks. And that's how everybody in Waukesha came to see "The Son of Democracy." And remember, some of you small-town exhibitors who don't believe that stunts can go well in a small town, that Waukesha's population is 9,302.

Another idea that several exhibitors used on "The Son of Democracy" was printing season tickets good for matinee only. These sold at $1, but to every child purchasing a ticket the exhibitor gave a Government card with the first thrift stamp attached, thus really selling the ticket at 75 cents.

To the first child filling the card and securing a War Savings Stamp before the close of the series, the exhibitor presented $1, the price of the season ticket.

This is a rattling good way of arousing the patriotism of the youngster, helping Uncle Sam, and interesting the parents in the series.

### "The Blue Bird"

IF you haven't run Maeterlinck's "The Blue Bird" yet, maybe you can get some dope from Tom Moore of Washington, whose enthusiastic comments on the film we reproduced some time ago. Firstly, Moore went to it big. *He spent at least twice as much in advertising, staging, and presenting the attraction as he paid for film rental.* Moore was absolutely convinced of the film's merit; and he wanted to convince other people.

The most desirable theatrical advertising page in Washington is beyond a doubt the front page of the Washington *Post's* theatrical section. *Moore bought the whole page to advertise "The Blue Bird."*

By special arrangement with the Shuberts, he secured the original stage setting of the Memoryland scene with its special "shadow box" lighting effects. Thereupon arrangement was made with Miss Cora B. Shreve, the foremost ballet instructor in the Capital, to stage a Happiness Ballet with a solo toe dancer and an ensemble of twenty coryphees as a sort of prologue to the film.

The complete presentation prologue was as follows:

**Overture by the augmented symphony orchestra, featuring Clare Kummer's song, "The Blue Bird," with slow curtain revealing stage dimly lighted with blue tone, fleecy clouds drifting slowly by; "The Blue Bird" second chorus sung off stage. Gradually expanding light until stage, banked in flowers, is discernible; toe dance in spotlight; ensemble flower ballet, at conclusion of which toe dancer again appeared, ending ballet with tableau picture. Foreword to the picture by Maurice Jarvis, as Father Time, at top of steps, back stage with Tyltyl and Mytyl in costume, with bird cage, etc. Scene then parted revealing barge under full sail, in which Father Time, Tyltyl, and Mytyl started on the journey to Memoryland. Quick curtain and immediate projection of picture.**

Somewhat elaborate? Perhaps. *But it worked.* If you can't do all of it, you can get some good suggestions from it to suit your own community. Moore played the film one solid week *at increased prices*—the only time he has ever increased his prices—and brought all Washington to see it. The legations and the residential sections poured down in their limousines and brought new patrons to Moore's Strand—new patrons for the film, made so by a superb presentation of what is perhaps the most beautiful picture ever screened. And don't think the film is only for the highbrows. The common folk will love it, too—Maeterlinck wrote it for them and their kiddies.

**MARTEDI 25 GIUGNO**

IL RINOMATO

**BENN**

**WOODLAND AVE. AT 64th ST.**

LA COMPAGNA PARAMOUNT PRESENTERA'

**GEORGE BEBAN**

IN

**"UN ALTRO AMERICANO"**

La storia è di un proprietario Italiano d'un Teatro di Marionette della Città di New York dell'East Side Ghetto, la cui famiglia, che doveva raggiungerlo dall'Italia, è trattenuta a dispetto suo da intrighi di un partito politico che per causa sua aveva perduto parecchi voti. Come Luigi, con l'aiuto di un eminente giovane reporter e dottore, infine situa sua moglie e suo figlio e come un altro romanzo viene anche successivamente consumato con tutti i suoi sforzi. Ciò è la vera storia di un popolo che viene rappresentato dal grande artista Mr. Beban's in questo capolavoro.

Egli vi farà ridere, vi farà piangere e ridere di nuovo. Non mancate di vedere questi famosi attori del Cinematografo Americano.

PROGRAMMA MUSICALE

MARIA, MARI' ..... DI CAPUA

MATINEE ALLE 2.15

LA SERA ALLE 6.45

### "One More American"

HERE is a lallapoloosa of an idea that A. M. Benn of the Benn Theatre, Philadelphia, put over. He was playing Beban's "One More American." And he wanted the Italian settlements near him to see that film, because he knew it would appeal tremendously to them, and make them steady patrons. So he had the following card printed, telling them in their own language just what the film was about and why they should go to see it. Of course, they went and applauded—just as you would have done if you were in a strange land, and somebody told you in American that Doug Fairbanks was playing that night in "A Modern Musketeer."

---

President Wilson says:
"May There Be None Unenlisted in the Great Volunteer Army of Production and Saving Here at Home."
Buy War Savings Stamps.

## Some of the Cities Where the Billboards Will Be Placed

| | | | | |
|---|---|---|---|---|
| Boston | Denver | New Orleans | Des Moines | Cleveland |
| Brooklyn | Portland, Ore. | Butte | Dallas | Kansas City |
| Cincinnati | Buffalo | New York City | San Francisco | Omaha |
| Chicago | Detroit | Philadelphia | Spokane | Salt Lake City |
| St. Paul | Minneapolis | Tacoma | Washington | Los Angeles |
| Atlanta | St. Louis | Milwaukee | | |

## Footages on Feature Films

| | |
|---|---|
| "A Nine O'Clock Town" | 3951 ft. |
| "The Vamp" | 4731 " |
| "The Kaiser's Shadow" | 4379 " |
| "The Claws of the Hun" | 4503 " |
| "A Doll's House" | 4576 " |
| "Missing" | 4459 " |
| "The Bravest Way" | 4587 " |
| "The White Man's Law" | 4659 " |
| "M'liss" | 5018 " |
| "Mile-a-Minute Kendall" | 4505 " |
| "Rich Man, Poor Man" | 4731 " |
| "The Blue Bird" | 5818 " |
| "Naughty, Naughty" | 4222 " |
| "The Whispering Chorus" | 6555 " |
| "La Tosca" | 4607 " |
| "Let's Get a Divorce" | 4703 " |
| "Tyrant Fear" | 4048 " |

## The Small Town Exhibitor

(*Continued from page 821*)

### Any Cut You Like

IF in our trade paper advertising, or in PROGRESS-ADVANCE, you see a layout or a cut that you think you would like, let us know and we will make it for you in any size, in any screen that you want, and we will charge you just what it costs us. If there is a line drawing and you want the same size cut as we use in our advertising, we will make a mat or an electro of it and the cost will be insignificant.

If you had had time and had written to us, we would have been glad to send you the "Tyrant Fear" cut that you mention. Anything else we have is yours. Just ask for it and we will do our best to deliver.

Your campaign of education on Paramount and Arteraft is wonderful. We are here to help you in any way that you ask, but so far as I can see, you don't need any help. You are many jumps ahead of the average exhibitor. Nevertheless, any time you want to draw on us don't hesitate to do so.

### The Rhymed Reviews

WE are going to try to incorporate the "Rhymed Reviews" in the press books, but we may find some difficulty in that these reviews lack the necessary flavor unless they are written actually from the picture and not from the synopsis.

I have turned over to the Poster department your suggestion that we issue a stock one-sheet of each star. Just as soon as possible we will send the cut of Lila Lee to your local paper with the story. We want to get back of your splendid campaign and give you all the pushing you ask for. Come ahead and see if we won't make good. Ask us for something.

FAMOUS PLAYERS-LASKY CORPORATION,
JEROME BEATTY,
Advertising Manager.

**That last sentence applies to every reader of this paper. Ask us for something, and we'll see that you get it, if it is humanly possible to do so. That goes. Now, small town man, come across and let's hear from you!**

# Music Suggestions

## "THE HUN WITHIN"

By JAMES C. BRADFORD

| No. | Min. | (T)itle or (D)escription. | Tempo | Selection |
|---|---|---|---|---|
| | | | REEL 1 | |
| 1. | 1½ | At Screening | 4/4 Maestoso | Festival March—Borch |
| 2. | 3 | T. In the Spring | 4/4 Allegretto scherzando | Vanity Caprice—Jackson |
| 3. | 1½ | D. Herrman and Beth Meet on Bridge | 3/4 Tempo di valse | A la Valse—Herbert |
| 4. | 3 | T. Beth with Youth's Optimism | 6/8 Andantino | Daddy—Old Song |
| 5. | 2¼ | T. Herrman Wagner | 3/4 Allegretto | Liebesfreud—Kreisler |
| 6. | 3½ | T. For Some Time | 2/4 Allegretto rubato | Badinage—Herbert |
| 7. | 1¼ | D. Father Ill in Bed | 4/4 Triste | Chanson Triste—Tschaikowsky |
| 8. | 2¾ | T. From Very Outset | 4/4 Marziale pomposo | Swedish Processional—Scharwenke |
| | | | REEL 2 | |
| 9. | 1½ | T. They Pledged Sweet Vows | 6/8 Andantino | Lorelei—Old Song |
| 10. | 1¾ | T. The House of Mourning | 3/4 Andante | Cantaline (Cello Solo)—Golterman |
| 11. | 1½ | T. In Germany | 6/8 Moderato | Old Heidelberg (Prince of Pilsen)—Luders |
| 12. | 2¾ | D. Beth Drawing | 2/4 Allegretto scherzando | Punchinello—Herbert |
| 13. | 3 | T. During the Voyage | 3/4 Valse lente | Oriental Nights—Grant |
| 14. | 3 | T. After Weeks of Wandering | 3/4 Andante | Andante Dramatic No. 15—Herbert |
| 15. | 2 | D. Leonie Climbs Out of Window | 2/4 Allegro vivace | Hurry No. 2—Langey |
| 16. | 1½ | T. After the Scrimmage | 2/4 Allegretto | Air De Ballet—Borch |
| 17. | 2¼ | T. In Honor Of | 3/4 Tempo di valse | The Charmer—Vencsey |
| | | | REEL 3 | |
| 18. | 2 | D. Guests Sit at Table | 2/4 Allegretto scherzande | Pas De Deux (Polka)—Rubner |
| 19. | 1¾ | T. I Was Born in Germany | 4/4 Marziale | Hail Columbia—American Air |
| 20. | 1½ | T. After the Guests | 4/4 Moderato | Die Wacht Am Rhein—German Air (Violin Solo—very softly) |
| 21. | 4½ | D. Kaiser Painting | 4/4 Marziale pomposo | Swedish Processional—Scharwenka |
| 22. | 2 | D. Takes Painting from Wall | 4/4 Tempo di marcia | Stars and Stripes (Trio)—Sousa |
| 23. | 2 | D. Father Sits at Table | 2/4—Moderato | Dramatic Agitato No. 38—Minot |
| 24. | 1¾ | D. Herrman and Beth on Veranda | 4/4 Tempo di marcia | My Own United States—Edwards (Theme) |
| | | | REEL 4 | |
| 25. | 1½ | T. We Are Due at Four Oaks | Molto moderato | Dramatic Andante—Berge |
| 26. | 1¼ | T. The First American Boys | 2/4 Tempo di marcia | Dixie—American Air |
| 27. | 1½ | T. An Hour Later | 2/4 One step | Land of Joy—Valverde |
| 28. | 3 | D. Herrman Attacked at Window | Allegro Vivace | Hurry No. 2—Langhey |
| 29. | 2¾ | D. Beth Put in Cellar | 2/4 Allegro | Perpetual Mobile—Bohm |
| 30. | 2½ | T. Have You Seen My Boy | 2/4 Vivace | Le Retour—Bizet |
| | | | REEL 5 | |
| 31. | 3 | D. Herrman Opens Window | 4/4 Grave | Dramatic Tension No. 9—Andino |
| 32. | 1½ | T. When Krippen Hears | 4/4 Tempo di marcia | My Own United States—Edwards (Theme) |
| 33. | 2¼ | D. Conspirators Enter House | 2/4 Vivo | Furioso No. 11—Keifert |
| 34. | 3 | D. Herrman and Beth Enter Auto | 2/4 Galop | Allegro No. 2—Langey |
| 35. | 1½ | D. Sailor Klug Enters Hold of Ship | 2/4 Allegro | Over There (Follow action)—Cohan |
| 36. | 1½ | D. Old Folk Enter Home | 4/4 Tempo di marcia | My Own United States—Edwards (Theme) |
| 37. | 2¼ | T. Set to Explode | 4/4 Allegro | Gruesome Mysterioso—Borch |
| | | | REEL 6 | |
| 38. | 3 | T. Now to Get to Wireless Station | 3/4 Allegro | Egmont (Overture)—Beethoven |
| 39. | 5 | T. I Have But | 4/4 Maestoso | Il Guarany (Overture)—Gomez (Pass slow movements) |
| 40. | 3½ | D. Sailor Throws Bottle in Ocean | 4/4 Allegro | Furioso No. 2 (Explosion)—Langey |
| 41. | 2½ | D. Father in Bed | 4/4 Tempo di marcia | My Own United States—Edwards (Theme) |

THE END

Note—In order to give a proper setting to this picture a great number of selections are necessary. I have condensed the selections as much as possible. Follow closely and a good presentation will be the result.—J. C. B.

## "FEDORA"

By M. WINKLER

THEME: Serenade (4/4 Dramatic Moderato), by Widor.

| T. (Title) or S. (Scene) | Time | No. Selection and Tempo |
|---|---|---|
| At Screening | 2 min. 20 sec. | 1.—Romance (Mod. Mel.), by Rubens. |
| T. Her fiance. | | |
| T. With the beginning of the new love | 3 min. 35 sec. | 2.—Chanson Sans Paroles (Song), by Tschaikowsky. |
| T. Count Boris Ipanoff. | | |
| T. It was a note. | 2 min. 10 sec. | 3.—Dramatic Tension (In Russian Atmosphere), by Borch. |
| T. I have changed my mind. | | |
| S. Interior of restaurant. | 3 min. 10 sec. | 4.—Theme. |
| T. How long has this affair? | | |
| T. At the appointed hour. | 1 min. 50 sec. | 5.—Sinister Theme (for impending danger), by Levy. |
| T. Call for me here. | | |
| T. It's an old oriental charm. | 55 sec. | 6.—Theme. |
| T. The Countess Vanda. | 2 min. 25 sec. | 7.—Continue pp. |
| T. Dear Princess, Pray. | | |
| S. Close up of big clock. | 3 min. 45 sec. | 8.—Dramatic Tension, by Levy. |
| S. Watch second shot. | | |
| T. A sign of ill luck. | | |
| T. I am so anxious. | 3 min. 15 sec. | 9.—Turbulence (a mel. all.), by Borch. |
| T. Then I shall wait. | | |
| T. You say you often. | 3 minutes | 10.—Dramatic Andante, by Herbert. |
| T. Do you know of any. | | |
| S. Count on death bed. | 1 min. 25 sec. | 11.—Sorrow Theme, by Roberts. |
| T. Count Ipanoff has fled. | | |
| T. Count Zarikini Chief. | 2 min. 5 sec. | 12.—Continue ff. |
| T. Later. | 2 min. 40 sec. | 13.—Melody, by Rachmaninoff. |
| T. We will circulate. | | |
| T. The Casino of the Cercle. | 2 min. 50 sec. | 14.—Artists Life (Waltz), by Waldteufel. |
| T. Will you see me to my car? | | |
| T. Several weeks of intimacy. | 2 min. 40 sec. | 15.—Sleeping Rose (Valse Lento), by Borch. |
| T. The woman who came. | | |
| T. Price Boaroff means. | 2 minutes | 16.—Dramatic Tension, by Andino. |
| T. But why not go back? | | |
| T. I would like to write. | 50 seconds | 17.—Continue pp. |
| T. Come to my house. | | |
| T. The cry of vengeance. | 4 min. 55 sec. | 18.—Theme. |
| T. Everywhere we go. | | |
| T. I never meant to speak. | 3 min. 15 sec. | 19.—Prelude (Dramatic), by Rachmaninoff. |
| T. Forgive me, I thought, etc. | | |
| T. You must not, you shall, etc. | 1 min. 30 sec. | 20.—Tragic Theme, by Vely. |
| T. I must, for your sake. | | |
| T. At St. Petersburg | 2 min. 20 sec. | 21.—Dramatic Maestoso, by Ascher. |
| T. I intercepted that letter. | | |
| S. Count Ipanoff in room. | 4 min. 15 sec. | 22.—Ein Maerchen (Dramatic Fantasia), by Bach. |
| T. What does he mean? | | |
| T. If I can find the woman. | 1 min. 45 sec. | 23.—Theme. |
| T. It that woman, etc. | 2 min. 30 sec. | 24.—Continue ff. |

UNTIL THE END

# Good, Bad and Indifferent Programs

*By JULIAN M. SOLOMON, Jr.*

## Elmwood Theatre, Buffalo, N.Y.

THIS theatre sends us one of the neatest and handiest programs we have seen. The program folded is 2⅜ x 4½ inches, which makes a very convenient vestpocket size. Typographically the program is all that could be desired. Mr. E. O. Weinberg, Manager of the Elmwood Theatre, follows our own idea regarding all capitals for the name of the star and caps and lower case *in a smaller size* for the name of the production. He also puts the name of the star in capitals when giving the cast. The only thing in which we do not agree with him is the use of Double Feature days. With the pictures he is showing there is no reason for two features a day, and it merely costs him a lot of extra money which might very well be saved by running his Paramount and Artcraft Pictures properly buttressed with Mack Sennett and Arbuckle Comedies, Paramount-Bray Pictographs, and Paramount-Burton Holmes Travel Pictures.

The only criticism which we have is that the list of coming attractions should be separated from each other by a three-em dash. This will divide each play in such a way that it can be easily read. The coupons to be left at the box-office should be printed either on the back of the title page or at the other end of the folder. This will permit the patrons to tear off this coupon in order to be put on the mailing list without destroying the program entirely.

These programs are mailed in individual envelopes under the permit system. With this system the necessity for stamps is overcome. The details of how to obtain a permit can be learned by applying at your local post-office.

## Englert Theatre, Iowa City, Iowa

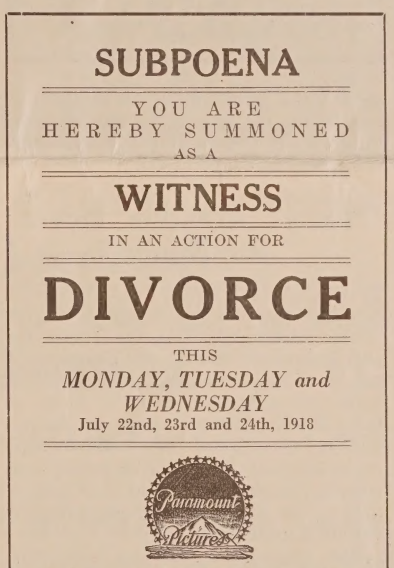
THIS theatre is evidently very progressive, because it has just completed the "Marguerite Clark Week" and now have in prospect a "Jack Pickford Week" and a "Douglas Fairbanks Week." These weeks will be August 4th to 10th, and August 11th to 17th, respectively. For Marguerite Clark week, they put out a four-page folder 9 x 12, with a large portrait of Miss Clark on the cover. The two inside pages are devoted to the list of plays, and the typography is particularly good. At the bottom of page two are given the hours of showing and the prices, and the theatre also makes the very good point of stating the time at which the main productions themselves start. At the bottom of page three is a four-line biography of Miss Clark. Page four is devoted to an article entitled "Marguerite Clark's Three Steps to Fildom," by Herself. On the whole the program for the week is very attractive.

The same idea can be used by any other theatre using a Marguerite Clark or other star week, and the size can be reduced to 6 x 9 very profitably at the present high price of paper, and without sacrificing anything of typographical value. We will await, with interest, copies of the Englert Theatre programs on Jack Pickford and Douglas Fairbanks week.

**PUT US ON**

**We will be glad to criticize your program, at any time, either in the regular course of events, or if you have a special program which you desire to have looked over. In order to do this, you should put Progress-Advance on your mailing list. Address your program as follows:**

**Program Department,**
**Progress-Advance,**
**485 Fifth Ave., N. Y. C.**




*Royal, San Francisco*

## Royal Theatre, San Francisco, Cal.

AS an example of how the ideas given in the press books may be worked up by the clever exhibitor, the illustrated dodger is interesting. The press book contained an advertisement in the form of a divorce court writ. The Royal evidently took this as a basis and put out a very clever dodger 3x8 inches in size. The back of the dodger is in the form of a subpœna and reads: "You Are Hereby Summoned as Witness in an Action for Divorce This Monday, Tuesday and Wednesday, July 22nd, 23rd and 24th, 1918." There is nothing on the outside to indicate the contents of the subpœna, and you therefore involuntarily open the folder, which is set up in semi-legal form and read that this is a summons to see Billie Burke in "Let's Get a Divorce." The type matter is well placed and pleasing, and in place of the legal seal the theatre uses a Paramount trademark. On the whole it is a very clever advertisement, and one which other theatres can use to advantage.

—W. S. S.—

## Garden Theatre, Pittsburgh, Pa.

THIS theatre issues a 12-page program weekly 4 x 6½ inches in size which is distributed at the theare, and which is also sent under 1c. permit to the names on the mailing list.

The front cover is devoted to the main attraction of the week, which in the issue under discussion, happens to be Marguerite Clark in "Rich Man, Poor Man." The theatre likewise makes good use of the Paramount and Artcraft trademarks, which are displayed both at the top and bottom of the front page. On page two is given a complete list of the week's showings, naming the feature and the Short Reels. The subsequent pages are devoted to the cast and a short synopsis of the story of the week's plays. In printing the cast they use bold-face type for the star (instead of capitals), which is fairly effective, but bold-face caps would be even more so. We think that the author might well be mentioned in connection with such plays as "A Doll's House" and others, as this adds a selling value to the film. On the whole the program is neatly printed on super-papeer. We refer the editor of the program to the repeated comments regard-

(*Continued on page 838*)

# PARAMOUNT SHORT SUBJECTS
## Features In All But Length

*PARAMOUNT-ARBUCKLE COMEDIES*

A-3112. " The Cook."
A-3111. " Good Night, Nurse."
A-3110. " Moonshine."
A-3109. " The Bell Boy."
A-3108. " Out West."
A-3107. " A Country Hero."
A-3106. " Fatty in Coney Island."
A-3105. " Oh, Doctor! "
A-3104. " His Wedding Night."
A-3103. " The Rough House."
A-3102. " A Reckless Romeo."
A-3101. " The Butcher Boy."

## 131st Paramount-Bray-Pictograph

ONE of the most startling little features that has been shown so far in the Paramount-Bray-Pictograph is the subject entitled " Feminine Life Guards," which appears in Release B-6079.

This subject shows the only corps of Feminine Life Guards in the world. Most of these women are young and beautiful and come from some of California's leading families. They perform many dangerous and daring stunts, in which are included the launching of a life boat to the heavy surf, the actual rescuing of persons in danger of drowning, and also an exhibition of resuscitating a drowning person.

These women are taking the places of the former life guards along California's coast who have been called to the colors to fight for the freedom of the world from autocracy.

The Life Extension Institute has, in collaboration with the Editorial Staff of the Paramount-Bray-Pictograph, demonstrated in the current release under the title of " Shoe Sins " the crime that has been committed by ill-fitting shoes against the health and beauty of the nation. The subject commences with foot-binding by Chinese women in the early ages and shows the tremendous amount of harm this ancient practice inflicted upon the health of the women of that period.

This practice, which the whole world condemns, has been abandoned by the Chinest women but still exists, to a great measure, among the people, women principally, of the civilized world. This subject demonstrates clearly what these instruments of torture commonly called " shoes " have done to the men and women of this age.

We have seen Goodrich Dirt, the famous cartoon character, in many humorous parts and situations, but heretofore none has contained the laughing material that exists in his latest story, " The Dark and Stormy Knight."

It carries us back to the days when knighthood was in flower; when many a gallant man of that period was willing to spend years of his life in the dungeon of torture for the sake of the fair damsels. Goodrich is a modern knight, transplanted in a scene of the days of old.

### The Week's Short Subjects

*The following will be released August 5th*

**Paramount-Bray Pictograph**

No. 131—B6079
" Feminine Life Guards "
" Shoe Sins "
Goodrich Dirt Cartoon

**Paramount-Holmes Travelogue**

No. 130—T1173
" Who's Who in the Zoo "

*No Sennett or Arbuckle Comedies This Week*

## "Fatty" Arbuckle Moves His Studio

ROSCOE " FATTY " ARBUCKLE has removed his company to the Diando Studio, Glendale, Cal., where his next Paramount comedy will be made. It will be a Mexican border story requiring space and an atmosphere unobtainable at Long Beach. However, the comedian retains his offices, home and beach privileges in the latter city and the move is only temporary, though the company may not return to the Beach if other arrangements are made meantime.

The organization has no connection whatever with the Diando company, other than to rent studio space.

Meanwhile, " The Cook," Arbuckle's very latest Paramount laugh-getter, has been completed and is ready for release. Arbuckle believes it will prove the funniest yet and unusual care has gone into the making of the picture which, it is said, abounds in absolute novelties, embracing all kinds of stunts in the sad sea waves and along the " Pike "—which is another Coney Island.

The new location is said to afford every facility for splendid scenic locations, being in the foothills with mountains for background and with much open country covered with undergrowth and with many old structures and heavy timber.

*PARAMOUNT-MACK SENNETT COMEDIES*

3324. " The Summer Girls."
3323. " She Loved Him Plenty."
3322. " Her Blighted Love."
3321. " Ladies First."
3320. " Her Screen Idol."
3319. " Two Tough Tenderfeet."
3318. " Love Loops the Loop."
3317. " Battle Royal."
3316. " His Smothered Love."
3315. " Saucy Madeline."
3314. " Friend Husband."
3313. " Those Athletic Girls."
3312. " Sheriff Nell's Tussle."
3311. " It Pays to Exercise."
3310. " Watch Your Neighbor."
3309. " His Hidden Purpose."
3308. " The Kitchen Lady."
3307. " Taming Target Center."
3306. " That Night."
3305. " An International Sneak "
3304. " Are Waitresses Safe? "
3303. " A Pullman Bride."
3302. " Roping Her Romeo."
3301. " A Bedroom Blunder."

## Flagg's 33rd Poster

NEW YORK awoke on Saturday, July 20th, to find the whole city posted with James Montgomery Flagg's latest Marine Corps posters. " Tell It to the Marines " is the title, and it shows a young American in citizen's clothes yanking his coat off in the spirit of fight as he reads the headlines of a newspaper that lies at his feet which reads: " Huns kill women and children."

## Good, Bad and Indifferent

(*Continued from page* 837)

ing stars in capitals, and play titles in upper and lower case.

### P. S.

JUST as we were going to press we received another of the Garden Theatre programs. This one is made up in the same manner as the previous ones, but we note one bad feature. The theatre takes upon itself to announce that " Paramount presents " everything that is showing during the week. Paramount is more than glad at all times to stand back of *its own* productions, and appreciates the use of its name in connection with Paramount Pictures, but dislikes to have the Paramount name used in connection with reissues of other companies, or *with* current issues of *any pictures not its own.* We will appreciate the courtesy of the Garden Theatre in only using the names Paramount and Artcraft where these can legitimately be used.

THE WILLIAMS PRINTING COMPANY, NEW YORK

# Paramount Pictures

## For August

In order of their release.

Charles Ray *in* "A Nine O'Clock Town."

Pauline Frederick *in* "Fedora."

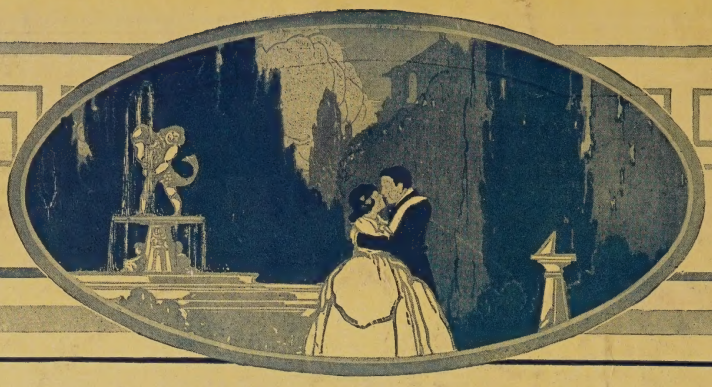
Billie Burke *in* "In Pursuit of Polly."

Dorothy Dalton *in* "Green Eyes."

Enid Bennett *in* "Coals of Fire."

The last month of a year of wonderful achievement, a sure basis upon which to estimate the work of the year to come.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



# ARTCRAFT
## Pictures
### For August
In order of their release

Douglas Fairbanks *in* "Bound in Morocco"

D. W. Griffith's "The Great Love"

William S. Hart *in* "Riddle Gawne"

Cecil B. De Mille's "Till I Come Back to You"

Ending a year of promises fulfilled in letter and spirit. Beginning a year destined to set a new mark for genuine service

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES